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STATE CAPITOL—SOUTH AND EAST FACADES
Cass Gilbert, Architect

THE MINNESOTA CAPITOL

OFFICIAL GUIDE AND HISTORY

BY

Julie C. Gauthier

Completely
Illustrated

SECOND
EDITION

MINNESOTA
ST. PAUL
1908

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New York, April 3, 1907.

Miss Julie C. Gauthier,
St. Paul, Minn.

Dear Miss Gauthier:--

I have read the manuscript of your "Guide & History" of the Minnesota State Capitol and believe that it will be of great interest to those visiting the building.

I cordially recommend it.

Yours very truly,

Architect.

State of Minnesota
Executive Department
St. Paul

THIS Official Guide and History by Julie C. Gauthier is the only work of its kind which has been compiled under official sanction, and is recognized as the official History and Guide of the MINNESOTA STATE CAPITOL.

Governor.

St. Paul, Minn., April 5, 1907.

Miss Julie C. Gauthier,
St. Paul, Minn.

Dear Madam:--

I have carefully read the manuscript of your Official Guide and History of the Minnesota State Capitol, and have also seen most of the illustrations which you purpose to use in it, all of which meet my approval. I think you have produced a very satisfactory work, and one that, for some time, we have been desirous of furnishing to the public.

For the Board of State Capitol Commissioners.

Vice President.

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GILDED CAPITALS

INTO the beautiful Corinthian capitals which surmount the forty-four marble columns of the second floor, the architect has introduced a rosette which is a conventionalization of the moccasin plant—the recognized flower of the State of Minnesota.

THE MINNESOTA CAPITOL

OFFICIAL GUIDE AND HISTORY

THE MINNESOTA CAPITOL

THE EXTERIOR. Upon an eminence rising some two hundred feet above the Mississippi river, with the picturesque city of St. Paul below, and commanding a vast view of the surrounding country of gently rolling hills, winding rivers and silvery lakes, stands the glory of the North Star State—the capitol of Minnesota!

The purity and delicacy of its well adjusted proportions make of this white marble structure a monument of rare beauty.

In the broad light of day, against a deep grey sky, it is impressive in its dignity, grace and stateliness; and when lighted by the sun after a shower, with its sparkling golden white lights and violet shadows against a brilliant blue sky and billowy clouds, it seems fairly animated, and appears to rejoice in the pleasure which it gives by its mere existence. But of its many moods the most attractive, probably, is when, in the early morning, it is enveloped in a pale grey mist. As it melts into the surrounding pearly colors, it acquires an ineffable and mysterious charm, to be compared only with the snow-capped Fuji-Yami, the sacred mountain of Japan.

That Minnesota should possess a building which, in its entirety, is conceded to be one of the finest and most satisfying in the world, is a cause for congratulation; and it has proved a delighted surprise to those who have hitherto looked upon Minnesota as rather far removed from civilization, and even, perhaps, in imminent danger of Indian outbreaks.

As the Centennial was instrumental in introducing beauty and art into the homes of this country, so the Columbian Fair did much towards drawing the attention of the people to the beauties as well as necessities in architecture. And if the location of the White City upon the lake front was ideal as much may be said of the location of the capitol of Minnesota. Proud and majestic it stands above its surroundings, a liberal education to all!

For this work of art credit is due to the strenuous efforts of the legislators, the Capitol Commission, Mr. Gilbert. the architect, and the many artists who planned to make the whole a consistent, harmonious unit.

THE ARCHITECTURE. The capitol is built upon classic lines, of greyish white Georgia marble, and is surmounted by a large dome of exquisite proportions. The foundation, broad terraces, outside balustrades and steps are of massive grey granite from the quarries of St. Cloud. Altogether it is a fine example of Roman Renaissance.

THE DOME. The architect boldly broke away from the conventional placing of the Greek pediment beneath the dome, as in St. Peter's at Rome and St. Paul's in London, and for this masterstroke of genius he has been much commended. The dome, which is of marble, with double columns decorating the drum the wall of which is penetrated by pedimented windows, is topped by a circular, columned lantern, over which is a gold ball. It is set squarely upon the central part of the main structure, which is composed of horizontal and vertical lines, the whole giving an excellent impression of solidity, grace and distinction.

THE FACADE. The facade of the central pavilion contains three large arched openings, above which are the double columned, arched and open loggias, which extend over the second and third stories. Upon either side of these openings are two square, pier-like ends that tend to bind and strengthen the front; these are finished above the roof with a truncated pyramidal form, suggestive of the thought that each is to form a huge pedestal for a heroic group of figures at some future period.

The entire facade is in the form of a parallelogram, which gives calm and dignity. The arched openings of the central pavilion and of the first story suggest again or re-echo the greater curves of the dome.

Upon each of the side pavilions are flat domes of glass, which relieve what would otherwise be a too long and monotonous line of roof.

Another element of beauty, and one which helps towards the co-ordination of the different parts, is the repetition of a pediment over four of the windows, two on the central and one on each of the side pavilions.

THE ATTIC—MR. FRENCH'S STATUES. Above the loggias of the main pavilion is a windowless attic in advance of which are set six statues of heroic size, by Daniel Chester French, an American who stands in the foremost ranks of the world's greatest sculptors of to-day. Mr. French's national reputation dates from the time of the World's Fair at Chicago, when he exhibited "Death Staying the Hand of the Sculptor," and the heroic statue of "The Republic" which stood in the Court of Honor. Since then, among his famous

works are the equestrian statue of Washington on the Place d'Iena, Paris, the four heroic groups of the Continents in New York and many others which have confirmed his reputation as one of the great sculptors of this period.

"WISDOM." That he is a student of Greek art will readily be seen by his statue of "Wisdom," which stands alone at the left

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WISDOM *By Daniel Chester French* PRUDENCE

end of the attic. Minerva, bereft of her warlike attributes—the helmet and shield—holds a ball in her left hand; her right is slightly extended, and she seems on the point of speaking. The figure is perhaps the most beautiful of the six in its poise, and severity tempered with kindliness. It is early Greek in treatment, with long, straight lines of drapery, and conventional arrangement of the hair.

Many changes in art expression have taken place during the last half century, and the dry formulas of classicism are no longer observed. Artists are free to use their taste and judgment, and they may cull ideas from the ages. Mr. French thoroughly understands Greek art, and he adapts it to modern requirements.

"COURAGE." "Courage" is an armed warrior of handsome features and muscular development. He holds a sheathed short sword and a shield. A long cloak falls from his shoulders, making a graceful background to the figure.

"BOUNTY." "Bounty" stands by the side of "Courage." In her right hand is a sheaf of wheat, and upon her left arm she holds a happy, healthy looking infant, in perfect proportion to the adult figure. The woman is matronly and sedate. Mr. French has the rare ability of uniting strength and great size without loss of grace or beauty.

"TRUTH." "Truth" is a young woman, partly draped by a mantle which falls from the left shoulder, leaving the right side un-

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COURAGE *By Daniel Chester French* BOUNTY

covered. She gazes into a mirror, where, it is safe to say, she sees no blemish.

"INTEGRITY." "Integrity," which stands next to "Truth," holds an open scroll symbolizing the unblemished record that may

be read by all. The face indicates strength and energy, coupled with profound intellect.

"PRUDENCE." At the extreme right of the attic is "Prudence," who, like "Wisdom," stands facing directly forwards. She is one of the wise virgins of the parable whose lamp was found "trimmed and burning." Her position is easy and graceful, her face serene

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TRUTH *By Daniel Chester French* INTEGRITY

and intellectual, and the head is slightly tipped to one side, as she clasps the broach at her shoulder.

These figures represent the six virtues that support and assist the progress of the state—the underlying virtues of good citizenship; and so they naturally lead up to the great quadriga, which typifies the triumph of government and prosperity, or, as it is entitled, the "Progress of the State."

THE QUADRIGA—"THE PROGRESS OF THE STATE." Directly above the attic, and at the base of the dome, is the square

pedestal which takes the place of the pediment in other buildings of this type. Upon it rests a magnificent quadriga of gilded copper, the work of Mr. French and Edward C. Potter, a noted sculptor of animals. It typifies "The Progress of the State."

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THE QUADRIGA *By Daniel Chester French and Edward Potter*

Standing upon a triumphal car drawn by four spirited horses, is the figure of "Prosperity," holding in one hand the horn of plenty, in the other a banner with the symbols of state. The horses are guided by two youthful women, full of life, strength and grace.

The group was hammered out of sheet metal, and the parts were riveted together, over a steel construction. It is one of the largest works of the kind ever made in this country.

Mr. French is an impressionist in his treatment of marble and bronze in that he puts into the result only the salient and telling things, obliterating unimportant details.

In making his figures for the capitol it is evident that he planned with the architect, for in that way only could he make them so fit the space they occupy that they seem to form a part of the building itself.

THE INTERIOR. Although the exterior of the capitol stands for all that is best in architectural design and construction, it is in the interior that the greatest success was achieved. The spectator is at once impressed with a feeling of pleasure and satisfaction at the dignity of the constructive features as seen from the corridors, and their happy combination with the many hued marbles and decorations of the wall spaces.

MAIN ENTRANCE CORRIDOR

It is admitted by those competent to judge that no public building in the world is quite so harmonious and consistent in its entire arrangement—all the different parts bearing definite relation to each other.

GENERAL PLAN OF DECORATION. To fill in the particular spaces in the lunettes and spandrels in the corridors, Senate Chamber, Supreme Court and Governor's reception room only the most eminent artists were chosen—those who had already acquired success in the field of mural decoration; and it was decided to select subjects that would appropriately represent the growth and progress of the Northwest in the direction of manufactures, commerce and agriculture from pioneer days to the present time. The artists were advised that although the subjects would probably have to be treated allegorically, care must be taken not to fill the building with Greek gods and goddesses, as these were considered inappropriate for a building devoted to the transaction of business.

BOARD OF DESIGN. Mr. Gilbert had charge of the decoration as well as all other matters of design, and was arbiter of disputes among the artists, but at his suggestion, in order that a unity of effort should be secured, Mr. French, Mr. LaFarge, Mr. Garnsey, Mr. Blashfield, Mr. Simmons and himself constituted a "Board of Design," to whom questions of dispute might be referred. This "Board" held no formal meetings, and was only twice called into council; each time to pass on preliminary sketches submitted by the artists. It, however, served as an assurance to the artists that their work would not be marred by non-professional interference, and served to unite them in effort toward a harmonious result. Each artist agreed to acquiesce in the judgment of the others—

working for the general idea, rather than to make himself individually prominent; to avoid making detached blotches of color, and to contribute towards a building which would *live* as a monument to art.

MR. GARNSEY'S WORK. Elmer E. Garnsey was appointed by the Capitol Commissioners to take charge of the general decoration of the interior, and to make a number of figure subjects in which the forests, mines, fields, rivers and commercial interests of the state should be typified; and he was to have the entire decoration of the House of Representatives and its retiring room, and the purely decorative features of the Supreme Court and Senate Chamber.

Mr. Garnsey was well fitted to do this, having had charge of similar work in the Library of Congress in Washington and other fine buildings in New York, Pittsburg and other places.

COLOR NOTE. The first story of the capitol has entrances in the center of each facade, opening into large vestibules and corridors, extending through the length and width of the building.

The walls of the rotunda and corridors, piers, pilasters, arches and entablatures are of a dull buff limestone with a pinkish tinge which comes from the quarries of Kasota and Mankato, Minnesota. This stone had previously been tested for durability, but not for artistic purposes; it was found to be susceptible of a very agreeable satin polish, and to answer admirably the purpose required. It has formed the basic note of color for all the interior decoration, and has governed the choice of the many colored marbles used, and even put a restraint upon the painters, with the result that it forms links in a chain which holds the many elements together.

ROTUNDA, FIRST FLOOR

It is very often, alas, that architects do not appreciate the value of color, and just as often mural painters confine their attention to the line and color of their particular piece of work, regardless of the surrounding architectural design. Mr. Cass Gilbert combines with his vast knowledge of architecture a vivid and refreshing sense of color; and never for a moment, does he overlook or underestimate its value. He says: "We live in an age that has the fad to credit men with 'specialties,' and a 'specialist' seems to be considered in every walk of life. In art there should be no 'specialists,' or at least

the lines of subdivision should be very slight. In the old days the architect, painter and sculptor were frequently one and the same man. There is no reason why this should not be so now." Holding such views, it is not to be wondered at that he had direct

ROTUNDA, SECOND FLOOR

supervision over every canvas, statue and other decoration in the building. He advised here, and suggested there—even to the carpets and other furnishings of the many rooms. Only in this way could such harmony and co-ordination exist.

THE ROTUNDA. The marble floor of the rotunda curves slightly upwards towards the center, and in it is inserted a large glass star in a framework of brass. This serves as a decoration, and for lighting the basement rotunda. The heavy, square piers and arches are of Kasota stone; just above, at the second story, is a circular balustrade of Hauteville and Skyros marble from France and Greece respectively. About ten feet from the balustrade the circular form becomes octagonal, with four walls of Kasota stone forming the piers which support the dome. In each of these piers is a niche intended for statuary, an inlaid panel of Old Convent Sienna marble from Italy above, a seat of Skyros marble below, and double pilasters on either side.

In the four open spaces are eight dull polished monoliths of Minnesota granite; four of these superb columns are of a purplish grey and come from Rockville, near St. Cloud; and the other four are of a deep bronze brown, and are from the quarries of Ortonville. These latter columns resemble the Porphyry used by the ancient Egyptians. The Corinthian capitals are of dull gold, and the entablature—in which is inserted a frieze of rose-red Pipestone (Minn.) jasper—is of Kasota stone.

Gazing upwards one gets an idea of vastness in gorgeous blue and gold. The transformation of the octagonal to the circular form of the dome causes four pendentives over the piers which are filled with a series of paintings by Mr. Simmons. These are rich and brilliant and lead to the dome which has twelve vertical divisions. Lunettes representing the signs of the zodiac upon shields held by cupids, are over windows which light the dome, and from the center of the top is suspended a great, spherical electrolier of prismatic glass.

MR. SIMMONS' PAINTINGS. To Edward Simmons, who had accomplished great things in mural decoration, and who knows how to embellish a wall and have it retain its proper place, was assigned the task of filling in the pendentives above the entablature of the rotunda, the subject being "The Civilization of the Northwest." This was the most prominent place, and also the most difficult, because of the form and the close proximity of so many different elements and colors. Mr. Simmons was thought equal to the task of putting himself in touch with the surroundings, and of making his work a unit of the whole scheme. That the choice was a wise one, no one who sees the magnificence of the rotunda will doubt.

Copyright by Edward Simmons

THE CIVILIZATION OF THE NORTHWEST *By Edward Simmons*

FIRST PANEL

The colors of the dome, deep blue and gold, prevail in Mr. Simmons' canvases, combined with strong greens, purples and flesh tones, making an effect at once daring and harmonious.

FIRST PANEL. The first, or southeast panel expresses the idea of a youth leaving home, the East, which is shown by the sea.

Copyright by Edward Simmons

THE CIVILIZATION OF THE NORTHWEST *By Edward Simmons*

SECOND PANEL

He is held back by "Timidity" or "Convention." He follows the beckoning of "Hope," a lithe, graceful figure in transparent green, and at his side stands the goddess of "Wisdom" with helmet and shield, draped in a long, blue cloak which she wears in the succeeding two pictures.

SECOND PANEL. In the second panel Minerva and "Hope" are in the lead, while the youth scourges from the land the bear, typifying savagery; a cougar, cowardice; a woman, carrying the plant, deadly night-shade, signifying sin; and a man with a sprig of stramonium, another noxious plant, representing stupidity.

THIRD PANEL. The third panel is particularly interesting. It represents the man, no longer a youth, breaking the soil by removing an immense boulder which bears crystals and gold. "Hope" and "Wisdom" are still with him. From the broken soil have sprung figures bearing maize and flowers. A woman with a child indicates fertility. All bear upon the idea of agriculture.

FOURTH PANEL. In the fourth and last picture of the series the man, who has all along stood for the brave American Spirit, sits enthroned, with the cloak of Minerva or "Wisdom" upon his shoulders, and her shield at his knee. "Hope" no longer leads him, but

sits near, decked with flowers and jewels which show prosperity and wealth.

The man gives orders to the four winds who bear to the corners of the earth the products of the state, such as wheat, minerals, the fine arts and knowledge.

There is great boldness in the treatment of the many brilliant, unadulterated colors, and they are juxtaposed to their complementaries in a most fascinating way. Mr. Simmons considers these his best productions.

The panels were done in Paris, Mr. Gilbert supplying samples of the marbles and all colors that were to be used in immediate nearness.

METHOD OF WORK. A few words about the mechanical part of the work may be of interest.

Each painting was done upon a seamless canvas put upon a temporary stretcher, then taken off and rolled, to be shipped. Upon its arrival in St. Paul it was unrolled and smoothed over the curved surface of the wall, which had previously been given a thick coat of white lead to act as a gum or paste. The canvas was put on and off many times before it went on properly, and each time the creases were smoothed out as in mounting a photograph.

This method of illuminating walls is infinitely better than the old way of working directly upon the wet plaster. The artist can

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THE CIVILIZATION OF THE NORTHWEST *By Edward Simmons*

THIRD PANEL

now place his canvas—no matter how large—in a good light, and work in comfort; and in case of an injury to the wall or building the work of art can be saved to future ages, if it be worthy.

CORRIDORS. The corridors of the first floor have walls and pilasters of Kasota stone, with panels of Pompeiian red impasto color between. These are waxed and polished to the same luster as the Kasota stone. The red panels are repeated upon the second floor corridors, and upon the third they are changed to a lovely Pompeiian

Copyright by Edward Simmons

THE CIVILIZATION OF THE NORTHWEST *By Edward Simmons*
FOURTH PANEL

yellow. With the reflection of the tall bronze candelabra with ground glass globes which stand in front of them, the effect is rich in the extreme.

Two beautifully carved benches of white marble occupy either side of the main entrance. They are antiques, and were imported from Italy and given to the state by Mr. John DeLaittre of Minneapolis, a member of the State Capitol Commission appointed in 1893.

CEILINGS. The vaulted ceilings of the first floor are decorated with bands, circles and rectangles of grains and fruits native to Minnesota, against a background which is a subdued echo of the stone wainscot, while panels of blue and violet, complementary to the prevailing color, prevent a tiresome monotony. The decoration is kept simple and with no modeling, and ornaments the surface without disturbing its flatness.

Upon the second floor staircase-hall there are gilded panels over the red wall panels which bear inscriptions in red letters, and the ceilings are paneled and have gilded bands and rosettes.

The corridors of the House of Representatives have vaulted, grey-blue ceilings with bands of laurel along the groin lines. The lunettes on the side show views of old historic buildings and pioneer scenes of St. Paul and vicinity, and the seals of the United States and of Minnesota are painted at either end of the corridors.

The ceilings of the third floor corridors are decorated with painted arabesques. Opposite the four great arches are circular panels showing the four seasons, and large lunettes upon the north and south walls represent the Farmer, Shepherd, Woodman and Sailor.

FLOORS. Throughout the corridors and rotunda the floors are of stone, inlaid with simple, large designs in various colors, such as the blue and green veined marbles of Georgia and Tennessee, the pinkish red stone from Joliet, Illinois, and the dark red Numidian marble from the Nile.

The door casings in the halls are of French Echaillon marble, which is soft and beautiful in color, toning in well with the Kasota and Hauteville, and is hard in texture.

STAIRCASES. The grand staircases, of which there is one on either side of the rotunda, in the east and west wings, are built

ROTUNDA, THIRD FLOOR

mostly of Hauteville marble, which strongly resembles Kasota stone, but is harder and takes a higher polish. The balusters are of Skyros marble, the panels on the landings, and the spandrels between the arches at the side of the stairs are of Breche Violette and Old Convent Sienna imported from Italy. The ovals are framed in heavily

SOUTH CORRIDOR, THIRD FLOOR

carved Kasota stone. These fine marbles of Italy and Greece are from the same quarries that supplied the famous monuments of antiquity.

Upon the second floor, surrounding the stairwells, stand thirty-six highly polished columns of Breche Violette. The eighteen columns at the east end of the corridor, and in front of the entrance to the Supreme Court room, are of a very greenish grey, and mottled in effect. Those around the west staircase are lighter and the mottled spots are on a larger scale. These fine columns, like those of granite about the rotunda, have bases of Hauteville marble and Corinthian capitals of dull gold, above which is an entablature of Kasota stone. The balcony rails of the third story, which appear against the columns of the rotunda, are of bronze covered with dull gold like the capitals.

SKYLIGHT VAULTS.

The roof above the stairways has a metal frame in the form of a half cylinder filled with glass tinged with amber. The stairways and corridors are thus well and artistically lighted with a warm, soft light which is truly gorgeous as it plays upon and unites the many colors of the marbles and decorations.

The view through these corridors and across the

VISTA THROUGH CENTER OF BUILDING

rotunda is magnificent, the color scheme being a golden yellow with enough of violets and soft greens to give the complementary and required balance.

MESSRS. GARNSEY AND WILLETT'S LUNETTES. At the base of the skylight vaults, covering the two grand staircases,

Copyright 1904 by Elmer E. Garnsey

WINNOWING

Designed by E. E. Garnsey *Executed by Arthur R. Willett*

are twelve comparatively small lunettes designed by Mr. Garnsey and executed by Arthur R. Willett. They symbolize the various activities and industries of the state, and bear the titles of "The Dairy Maid," "Horticulture," "Stonecutting," "Logging," "The Hunt-

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MINING

Designed by E. E. Garnsey *Executed by Arthur R. Willett*

ress," "Sowing," "Milling," "Mining," "Winnowing," "The Pioneer," "Commerce" and "Navigation." A background of blue sky is carried throughout the series, and their colors recall the strong red of the panels of the walls below, with strong blues, greens and violets. They are very decorative and satisfactory.

Copyright 1905 by Kenyon Cox

THE CONTEMPLATIVE SPIRIT OF THE EAST *By Kenyon Cox*

MR. COX'S PAINTING—"THE CONTEMPLATIVE SPIRIT OF THE EAST." At the east end of the skylight and almost directly over the entrance to the Supreme Court room is a lunette painted by Kenyon Cox which represents "The Contemplative Spirit of the East." Mr. Cox has cleverly continued the dull yellow of the Kasota stone architrave into his canvas and upon the two steps thus formed he has placed three well-drawn figures, and the effect is sculptural, making the composition admirably fit the space and surroundings. "Thought" is a massive figure with violet-grey wings, and dark blue drapery over white. Her pose and expression of face indicate deep study. On either side are seated "Law" and "Letters," each in two tones of dull red. A sharp accent is given by the dark bridle in the hand of "Law" which is repeated in the cover of the book held by "Letters."

Mr. Cox is known by his many successful works, both mural and pictorial, and is considered especially strong in his drawing.

MR. WALKER'S PAINTING—"YESTERDAY, TO-DAY AND TO-MORROW." Henry Oliver Walker's painting in the lunette over the west stairway corresponds to Mr. Cox's on the east. It illustrates the transmission of knowledge and the forces of civilization across the ages, and is called "Yesterday, To-day and To-morrow." A mass of purplish grey rocks which repeats the color of the Breche Violette pillars surrounding it, and a suggested landscape with heavy, white clouds that break at the top and disclose a glimpse of blue sky—these form an effective background for three impressive figures. "Yesterday" is an old crone in green, crouched

Copyright by H. O. Walker

YESTERDAY, TO-DAY AND TO-MORROW *By H. O. Walker*

over a fire of faggots which she seeks to keep alive. "To-day," a vigorous, thoughtful young woman, has lighted her torch at the fire of "Yesterday," and is passing it on to "To-morrow," an airy creature in blue gauze, who has not yet touched the earth.

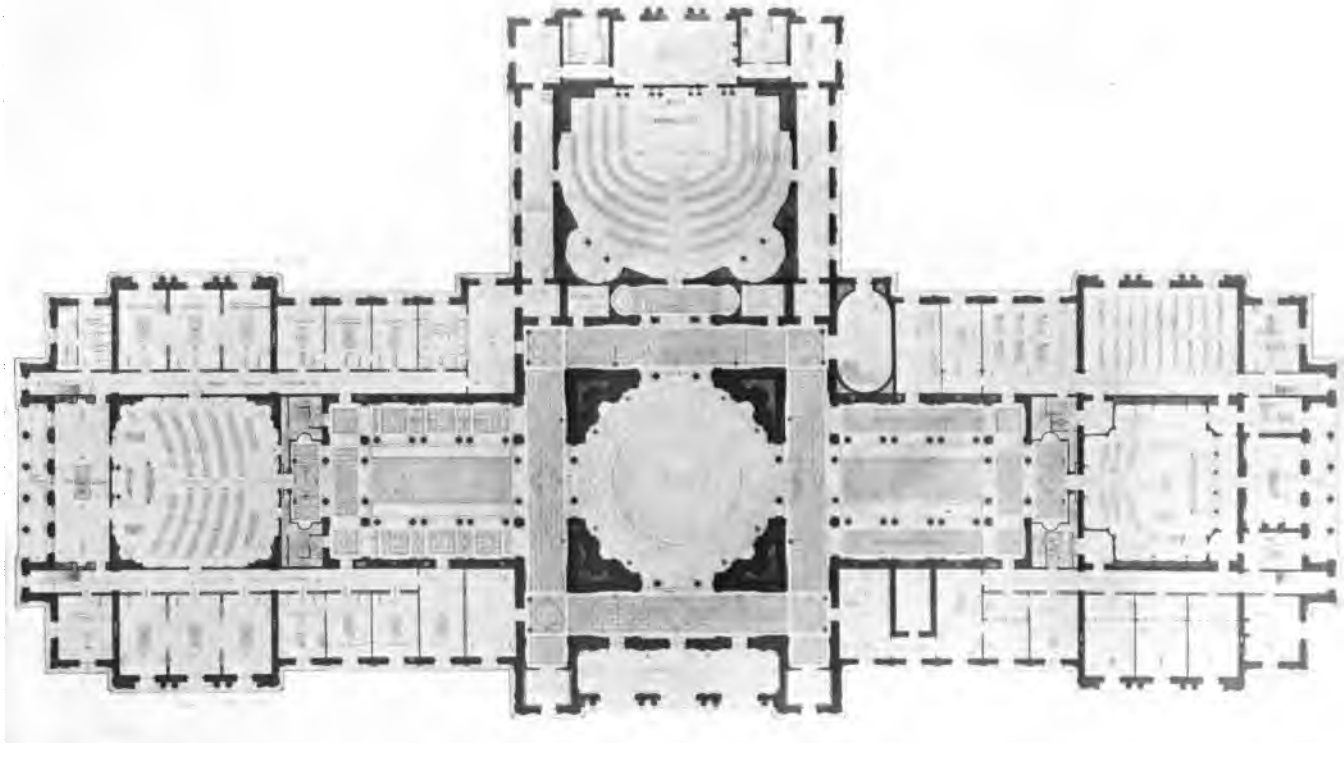
The design is simple and full of dignity, with no sacrifice of grace. The coloring is strong and rich, and shows much individuality. The canvas, when exposed in the East before being sent here, attracted much favorable comment. Mr. Walker has done considerable mural work in Boston, New York and Washington.

THE GROUND FLOOR

The view, looking down the stairs to the ground floor, is very interesting. There is a vista of square columns, and an arched ceiling ornamented with a trellis and conventional grapevine done in pleasing low-toned colors.

The crypt-like ground floor has a timbrel vault under the rotunda where the acoustic properties give a peculiar echo as one walks across the floor. The sound is as of someone closely following, and it can be heard only by the person walking.

CAFE. A restaurant for the use of legislators and employees of the building occupies quarters at the extreme end of the north corridor upon the ground floor; it is designed after a German cafe called a Rathskeller. German quotations are inscribed over each arch and Belgian bay trees are placed here and there. The rooms are effective and interesting.



PLAN OF THE SECOND FLOOR

Cass Gilbert, Architect

THE FIRST FLOOR

THE GOVERNOR'S RECEPTION ROOM. The Governor's reception room, which is off the west first floor corridor, is the most ornate in the building; in fact it is sumptuous in its every appointment. The woodwork, of which there is a high wainscot, is of a warm, dark oak elaborately carved and gilded (the gold in every instance toned down) with touches of color in the deep places of the carving.

The ceiling is of the dull gold, the cornice has suggestions of blues and reds, and over two of the doors are grilles of gilded metal with the monogram of the state. From above are suspended heavy electroliers of glass pendants, which were manufactured in this country.

The mantel is of unpolished Fleur de Peche marble from France, and the base is of Italian Levanto marble.

Gold-embroidered red window and door hangings, a red rug, light golden yellow leather chairs and sofas, and highly polished, natural colored mahogany table and desks complete the finest room of its kind in the country.

The walls are divided into panels outlined with thick gold mouldings, and as these were intended to hold pictures it was possible for the artists to make the class of work called representative or naturalistic. Here the artists were not hampered by the laws which are understood to control and limit in mural decoration. According to Puvis de Chavanne, who is considered the modern master of mural painting, work upon walls or other flat surfaces should decorate without changing the form. He held that perspective should be used sparingly, and never with the intention to deceive the eye; that figures, landscapes and flowers should be treated conventionally, and as types, to convey certain meanings. To represent ideas rather than the objects themselves.

STAIRWAY TO GROUND FLOOR

The subjects for the paintings in the Governor's room are entirely from the history of Minnesota.

MR. MILLET'S PAINTING—"THE TREATY OF TRAVERSE DES SIOUX." To Frank D. Millet was given the subject "The Treaty of Traverse des Sioux," to occupy one end of the reception room,—the ends, by the way, being the choice places, as the

THF GOVERNOR'S RECEPTION ROOM, WEST END,

picture there receives a side light in the daytime; a front light being extremely trying to an oil painting on account of the glare.

Upon a platform in the center of the canvas stand two white men, one of whom shakes hands with an Indian chief; to the left is a group of white men, and upon the other side are sixty or more Indians sitting or standing. The signing of the treaty took place in 1851, and by it the Indians ceded to the government some twenty-four million acres of land in Minnesota, Iowa and South Dakota; in return they were to receive three and a half millions of dollars, and be taught the arts of civilization.

Governor Ramsey stands upon the platform with several medals in his hand, one of which was given to each chief as he signed the treaty and shook hands with the federal agent, United States Commissioner Luke Lea. General Sibley and other well-known early

residents of the state are back of the platform, and to the left is a table at which a chief is sitting, about to sign the treaty.

The entire group is under a canopy of dried leaves and boughs, which is historically correct. The boughs were green when put up three weeks before the signing of the treaty. Mr. Millet, to be accurate and realistic, built a similar one at his home in Worchestershire, England, and waited three weeks before painting it.

The picture is strong in drawing, and thoroughly pleasing in color. The bright colors of the blankets and headgear of the Indians are in contrast to the sober colors of the white men. Most of the figures are depicted as being in the shade of the canopy, while the sun shines upon those seated towards the front, and upon the Indian teepees in the distance. The artist has centralized attention

THE GOVERNOR'S RECEPTION ROOM, EAST END

upon the standing group by making them the cynosure of all the figures in the picture.

THE FOURTH MINNESOTA REGIMENT ENTERING VICKSBURG. With polished rifles and tidy uniforms, and preceded by a band, the Fourth Minnesota regiment entered Vicksburg under command of General John B. Sanborn, on the afternoon of

July 7, 1863. The hills had been dug up in all directions, and the trees cut or broken by the shells, but the foliage was green and the moment the sound of firing ceased the birds sang merrily and nature began its work of peace. Guided by the court-house which, standing

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THE TREATY OF TRAVERSE DES SIOUX. *By Frank D. Millet*

on a bluff, had not only been a landmark for miles around, but had been the target of the artillery for weeks, the troops marched along the Baldwin ferry road to the court-house square, stacked arms for an hour and then marched back to camp. The residents who had stood the long siege came out of their caves and bomb-proofs and with great joy opened their houses and began to live again.

Mr. Millet has chosen the moment that the head of the regiment is passing between lines of entrenchments a couple of miles from the town; General Sanborn, on horseback, is in the lead. Following is Company A, commanded by Captain E. U. Russell. Among the soldiers are Major Thomas P. Wilson, Calvin R. Fix, E. J. Huntington, S. G. Randall, Thomas M. Young, L. J. Lee, J. Goyette and many others whose portraits can be recognized.

Owing to the architecture of the room, and the heavy, gilded carving, Mr. Millet found it expedient to make his foreground figures on a large scale; so he selected as spectators some wounded confederates, a few negroes and a woman with a straw poke bonnet

of the day, and a beautiful cashmere shawl; also a Minnesota soldier laden after the manner of the private, with full haversack, canteen, extra boots, blanket etc. The troops had left their kit in camp, carrying only their rifles and cartridge boxes.

Mr. Millet is a veteran soldier, having been in forty or fifty battles, taken part in naval fights and bayonet scrimmages, ridden in cavalry charges, and marched into seven captured cities with victorious troops, and it is an indication of his gentleness of character that he preferred to represent a peaceful phase of the Civil War.

The drawing and color are firm and clear and impress one with the conscientiousness of the rendering. In fact, one feels on seeing any work by this artist, that he has delved deeply into his subject,

Copyright by F. D. Millet

THE FOURTH MINNESOTA REGIMENT ENTERING VICKSBURG
By Frank D. Millet

and that what he gives us is accurate as well as delightful to the senses.

MR. VOLK'S PAINTING—"FATHER HENNEPIN DISCOVERING THE FALLS OF ST. ANTHONY." Mr. Volk has

painted two of the panels in the Governor's reception room. The one which occupies the east end of the room, opposite Mr. Millet's, is entitled "Father Hennepin Discovering the Falls of St. Anthony." Father Hennepin with a guide had been taken prisoner by the Sioux

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FATHER HENNEPIN DISCOVERING THE FALLS OF ST. ANTHONY.
By Douglas Volk.

Indians near Mille Lacs, but he was so agreeable and helpful that the chiefs allowed him to rejoin LaSalle, and it was on his way down that he discovered the falls, where now flourishes the city of Minneapolis.

The missionary priest stands in profile, upholding a rude cross and blessing the falls; the guide, Picard Dugay, kneels in reverence, while the Indians appear interested, but not impressed in a religious sense. To the right of the canvas a squaw approaches with a pack upon her back, which signifies that a portage is to be made around the falls. The heads of the Indian chiefs are shaven; until the advent of Father Hennepin, who taught them the use of the razor, they accomplished this by the heroic application of hot stones.

The grouping of the picture is artistic, and the color fresh with a good open-air effect.

"THE SECOND MINNESOTA REGIMENT AT MISSION RIDGE." In depicting "The Second Minnesota Regiment at Mission Ridge" Mr. Volk has dealt with a subject at variance with his

usual peaceful and domestic scenes. To be true to the unities of time and place he visited the battlefield on the forty-second anniversary of the fight.

When General Grant ordered General Thomas to charge up the ridge, it is supposed that it was merely for a demonstration. Upon seeing the Second Minnesota established in the rifle pits of the enemy he is said to have asked:

"What are those men doing there?"

"I don't know," General Thomas replied, "but when they once get started the devil himself can't stop them."

These are the men who, under Col. J. W. Bishop—later breveted general—one hundred and seventy in number, charged up the hill in the face of the fire of the enemy. They are pictured at the summit of the slope, grouped about the color-bearers, partly because of a

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THE BATTLE OF MISSION RIDGE. *By Douglas Volk.*

soldier's love for the colors of his regiment, and partly because of the artist's feeling for color arrangement.

Colonel Bishop stands prominently in the near middle ground, urging on his soldiers.

The picture is good in color and grouping, and the view of the enemy through the smoke is cleverly suggested.

MR. ZOGBAUM'S PAINTING—"THE BATTLE OF GETTYSBURG." Rufus H. Zogbaum has devoted twenty-five years

Copyright by R. H. Zogbaum

THE BATTLE OF GETTYSBURG *By Rufus H. Zogbaum*

to studying and painting military and naval subjects, and he has written many books on army and navy life.

He has painted a canvas for a panel on the south wall of the Governor's reception room which does it honor. It represents the men of Minnesota at the Battle of Gettysburg.

Against a bright sunset sky (the battle took place at seven in the evening) the historic red house and trees appear almost in silhouette in the dimming day. Below is a line of the First Minnesota soldiers against a mass of light smoke, just as they meet a line of confederates, the two forming a sharp angle. The shells are bursting all about, and one soldier is deliberately taking aim at a boy in blue, thus refuting the oft-repeated assertion that in war soldiers never take a particular aim.

The men are earnest and full of life, and the approaching twilight is well depicted. The composition is excellent, without forcing the melodramatic, and the coloring is thoroughly pleasing and in harmony with the surroundings.

Colonel William Colville was in command of the First Minnesota regiment.

MR. PYLE'S PAINTING—"THE BATTLE OF NASHVILLE." Thanks are due to Gericault and Delacroix, the great French painters of the middle nineteenth century, and other leaders of the Romantic movement which freed art from the trammels of the classicism of David and others like him, that they have made possible such pictures as the battle scene by Howard Pyle—full of living force, and realistic to a degree! Only to the *chefs-d'oeuvre* of Delacroix can one compare it.

Copyright by Howard Pyle

THE BATTLE OF NASHVILLE *By Howard Pyle*

The men of Minnesota of the Fifth, Seventh, Ninth and Tenth regiments taking part in the decisive Battle of Nashville, under command of Colonel L. F. Hubbard, who was afterwards commissioned general and later served the state as governor, are here repre-

sented in fierce action, impelled by a force of fanatical forgetfulness of self which makes heroes. It is the same feeling which incites firemen to rush into a blazing building, and a life-saving crew to brave the raging storm to save lives, whereas these men are just as intent upon—well, still there are those who believe in wars!

THE GOVERNOR'S PRIVATE APARTMENTS

But to return to the consideration of the canvas as a work of art. If Mr. Pyle never made another picture he would be considered a great artist. The composition, with the long, sloping line of barren hill against the sunset glow, and the dark, broken line made by the soldiers, guns and flags against the clouds of dense, light smoke, is masterly. The soldiers hold together ***en masse,*** and it is only when one looks for them that one sees that each really possesses strong individuality. The observer feels that here are men with a serious purpose in mind,—that of breaking over a stone wall at Granny While's pike. One poor fellow who is in the lead will soon be left in the rear, for he has been shot and is falling backwards. The two figures in the right foreground are wonderfully realistic, and the one whose head is bandaged, while the blood trickles down the face, has not much farther to go, despite his courage.

The figures, tattered flags, smoke,—all give the feeling of motion and unity. The color, being Mr. Pyle's, is rich and beautiful, and

yet somber enough to be in keeping with the subject. All is subdued except the glow of the sunset, and the yellow stubble of the corn-stalks in the foreground, which repeat the dull gold of the room. The blue coats and touches of color in the flags also relieve the general dullness of the ground. In the near foreground are little pools of water in which the sky is reflected, for it had rained the morning of the battle.

All who read the magazines are familiar with Mr. Pyle's fascinating and very original illustrations of knights, pirates, fairies and other queer creatures in line drawing or color; very often he writes the text which he illustrates.

THE GOVERNOR'S PRIVATE APARTMENTS. The Governor's private rooms awaken quite as much interest as the more ornate reception room. The walls which are a cool greenish grey form an excellent background to the collection of oil portraits of

THE SENATE CHAMBER "

former governors. The wainscot is of paneled mahogany, dull finished, and a frieze just below the cornice forms a festoon in relief, of flowers, fruits, grains and ribbons with an occasional star in the background. It is of greenish gold like the cornice, and just

below it is a broad picture moulding of mahogany. The furnishings correspond to those in the reception room, and for artificial lighting there are electroliers and double side brackets of satin-finished brass of unique design.

A feature of the inner room is a secret winding staircase which leads to the ground floor, and which can be used by the chief executive in case of an emergency.

SECOND FLOOR

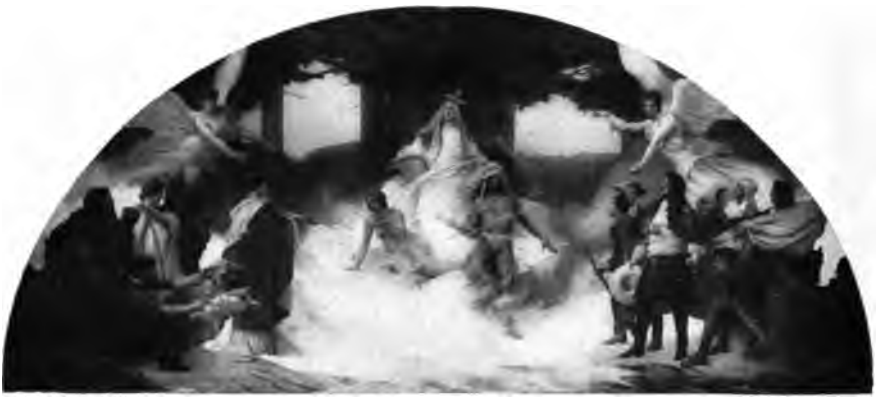
THE SENATE CHAMBER. The Senate Chamber occupies the center of the west wing, and is lighted by a circular dome decorated in old ivory and gold, which also forms an ornament to the exterior.

Opposite to the main entrance is the raised chair and desk of the presiding officer, with two columns and entablature forming a background. Above this, as well as upon the opposite side, are arched openings to galleries for spectators. The marble used for columns, pilasters, door-casings and base is of Fleur de Peche (peach blossom) imported from France. It has a soft creamy ground toning to yellow, flecked with strong violets and rich reds. It is considered the most beautiful marble in the building.

The pendentives between the arches are decorated with figures of "Freedom," "Courage," "Justice" and "Equality," designed by Mr. Garnsey and done by Mr. Willett. These and all the other decorations are in lower tones of color than are the two lunettes by Mr. Blashfield, for which they form a suitable setting. The subdued richness of the room could only be accomplished by the combined efforts and understanding of the several artists who worked for this result.

MR. BLASHFIELD'S PAINTING—"THE DISCOVERERS AND CIVILIZERS LED TO THE SOURCE OF THE MISSISSIPPI." In his two lunettes—which are said by the critics in the East to be his best work—Mr. Blashfield has admirably attuned his colors to their surroundings. The general tone of color in "The Discoverers and Civilizers Led to the Source of the Mississippi" is a cool white and green in the center, changing into soft warm greys and reds towards the sides.

In the center of the picture, seated upon a slight elevation, and in august dignity, is the Great Manitou, the chief god of the Indians. In his hand he holds an urn from which pours the Father of Waters, the Mississippi river. At the right are a number of



Copyright 1905 by Edwin H. Blashfield

THE DISCOVERERS AND CIVILIZERS LED TO THE SOURCE OF THE MISSISSIPPI *By Edwin H. Blashfield*

men—the first explorers and pioneers over whom soars the Spirit of Discovery holding a mariner's compass in one hand and pointing towards the Source of the Mississippi with the other. This group is menaced by a superb Indian in war bonnet, who stands near an Indian girl who crouches at the foot of the Great Manitou, and to whom a priest is offering salvation in the form of a crucifix, across the rushing waters. Back of the priest are men, women and children; the dogs held in leash and the boat upon the opposite side show the principal means of travel in the early days. The colonists are guided by the Spirit of Civilization, who floats gracefully above them. The background consists of pine trees, rocks and sky.

The architectural features of this composition are astonishingly fine. The strength of the central figure, which is light, is brought out by contrast with the dark trunks of the trees. The mass of light is carried down the front, broadening as it nears the bottom, thus forming a pyramid of light of greenish tinge. The white-gowned spirits form effective backgrounds to the two dark groups which are perfectly balanced, although entirely unlike in character and pose.

The upright figure of the priest offsets the handsome explorer, who might have been a courtier of Louis XIV; and the dogs of the left side are balanced by the boat at the right. The design is skillfully planned.

"MINNESOTA THE GRANARY OF THE WORLD." Opposite to the lunette on the north wall, and contrasting with it in tonal qualities and composition, is Mr. Blashfield's "Minnesota the Granary of the World." The central pyramid of almost iridescent light is there, but in this case the line of light is carried up in a gentle

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MINNESOTA THE GRANARY OF THE WORLD

By Edwin H. Blashfield

curve from the base of the pyramid to the upper sides of the lunette, and the prevailing tone of color is brilliant and warm, though high in key, verging into cooler, darker colors towards the outer corners.

Minnesota—whose likeness to the former actress, Mary Anderson, has often been remarked—is seated on sheaves of wheat upon a harvest car drawn by two beautiful white oxen. She is being crowned by two winged genii draped with gorgeous red and gold brocades.

Before the oxen walks a child bearing a tablet, and the easy, graceful pose of this little figure relieves what might have been, without him, the too symmetrical arrangement of the center. On either side of the oxen are two women in warm green, who, though not prominent, do a great deal towards giving squareness and solidity to the central group.

Festoons of ropes, fastened to the oxen and held by two children, help to carry the eye from the center to the two side groups, which also are pyramidal in character though less high and less important than the central.

The group at the right represents the Minnesota of 1861, with soldiers, nurse, drummer-boy and flags, all presided over by the Spirit of Patriotism.

In the left group, which represents the Minnesota of 1900, the balance is kept by men and women engaged in peaceful pursuits, over which the Spirit of Agriculture hovers, carrying corn and other grains.

These two paintings by Mr. Blashfield may well be considered his masterpieces, for they are faultless in technique and have every other good quality.

SENATORS' RETIRING ROOM. Communicating with the Senate Chamber by doors on either side of the president's desk is the Senators' retiring room, whose length equals one side of the square Senate Chamber. It reminds one of some of the rooms in the Palace of Versaille in its general arrangement and furnishings. Long, French windows which are partly covered by heavy red velvet draperies embroidered with gold, open upon a marble balcony, and a fireplace of red Numidian marble occupies either end of the room.

The panels above the wainscot are of crimson covered with an elaborate Venetian design in dull gold; the ceiling also is very ornate, and consists of three medallions of purplish blue in heavily

THE SENATORS' RETIRING ROOM

modeled frames of oak and laurel upon an all-over design in low relief.

SUPREME COURT ROOM. Corresponding to the Senate Chamber, but in the east end of the building, and somewhat smaller, is the Supreme Court room. This, as befits a room devoted to law, is severely dignified and richly, though simply, furnished in

Copyright 1904 by John LaFarge

THE MORAL AND DIVINE LAW

By John LaFarge

polished mahogany, deep red curtains and carpet. What lends the room its greatest charm, however, are the four paintings, inserted in the recessed lunettes at the top of the sides, by the master artist, John LaFarge.

MR. LAFARGE'S PAINTINGS. John LaFarge, president of the American Society of Mural Painters, member of the Legion of Honor of France, and bearer of many other honors, may be said to be the pioneer of mural decorators in this country. Twenty-five years ago he, with a number of assistants, all of whom are now prominent artists, decorated Trinity Church in Boston, which is still considered one of the finest in the States. His picture over the altar in the Church of the Ascension in New York is said to be the greatest religious painting of modern times.

Abroad he is probably best known by his marvelous achievements in stained glass, in which he became interested while at work on Trinity Church. He revolutionized methods and invented new processes. He was the first to use leaded lines to define and strengthen his design, instead of for construction only; and he placed one color over another to get modulations and variety. He also invented the opaline, crinkled and variegated effects.

The following descriptions of the paintings are in Mr. LaFarge's own words, and copyrighted by him:

In each one of the four paintings the intention has been to give to each separate work the sense of a special and different historical moment. Consequently of a very different attitude of mind in the actors of each drama: For this purpose, also, differing lights and colours for each picture.

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THE RELATION OF THE INDIVIDUAL TO THE STATE

By John LaFarge

In the first canvas: "Moses receiving the Law on Mount Sinai," the forces of nature and of the human conscience are meant to be typified.

In that representing Confucius and his pupils, a serenity and purpose, somewhat similar to the Greek, but more in the manner of instruction and less of argument.

In the Mediæval picture, "The Adjustment of Conflicting Interests," the figures in the story, acting within the four walls of a church, represent the organized bodies whose chiefs and representatives meet in a form of a war, wherein strict law and no longer ethical justice is the theme.

In the Socrates we are at the furthest distance from the meaning of the Mediæval subject; the Greek subject representing an absolutely free discussion of the interdependence of men. In all the paintings a certain realism is insisted upon, so as to suggest that imaginary or typical story as really happening. And also to suggest an historical sequence of facts and not of abstraction.

THE MORAL AND DIVINE LAW. Moses is represented receiving the Law "in the Mount." Joshua warns the people away. Aaron kneels in reverence and fear. Clouds and vapor cover parts of the scene. The mountain "is on a smoke." Fire comes out of the rocks, and the wreaths of vapor crawl out of the crevices. Far below to the left the vapor wreaths ascend. The studies have been made from personal observation in a volcano and from photographs of the eruptions in the Caribbean Islands (kindly loaned by Professor E. O. Hovey). The distance represents a portion of the actual mountain.

This subject has been treated in a realistic manner because of the other subjects requiring such treatment and to harmonize with them. There is no distinct archæology aimed at, but the costumes and the types of character have been carried out in harmony with tradition. It is needless to remark that there are no documents extant.

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THE RECORDING OF PRECEDENTS

By John LaFarge

THE RELATION OF THE INDIVIDUAL TO THE STATE. Socrates has gone down from Athens to the Piræus "because he wanted to see in what way they would celebrate the festival of Bendis, the Thracian Artemis, which is a new thing."

After the procession and the prayers, as he turns with a friend in the direction of the City, Polemarchus, the son of a wealthy citizen detains him, asking him to spend the day and later to see the races and other festivities. Socrates accepts, and goes to his friend's residence and remains in conversation with the two sons and the father and various other guests and friends who come in and out through the story.

In this representation, which is not meant to be literal, but typical, Socrates may be said to be talking to the eldest son of his host. One of the other guests, presumably the sophist, Thrasymachus, listens ready to interrupt. The younger son has come in for a moment from the outside—a slave girl with a tambourine drops in from one of the processions, to look and listen, and a little further a charioteer drives his horses past. The festival is foreign; so perhaps are the actors. The family of Cephalus, the host, is also foreign, though Greek.

If a moment in the discussion be chosen for my representation, it may be the argument of Socrates when he explains to Polemarchus and Thrasymarchus that "the true artist in proceeding according to his art does not do the best for himself, nor consult his own interest, but that of his subject."

In this painting there has been no strict intention of giving an adequate and, therefore, impossible historical representation of something which may never have happened. But there has been a wish to convey, in a typical manner, the serenity and good nature which is the note of the famous book and of Greek thought and philosophy. Hence, the choice of open air and sunlight and a manner of representation that will exclude the mistake of any Academic formality.

THE RECORDING OF PRECEDENTS. Confucius took the Past to build on and seemed to comment rather than discover principles. He said of

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THE ADJUSTMENT OF CONFLICTING INTERESTS

By John LaFarge

himself that he was "a transmitter and not a maker, believing and loving the Ancients." "He examined and arranged old literature, monuments and records, deciding to commence with the ancient heroes, Yao and Shun, and to come down to the times of Hau. All these deserve to be handed down to other ages and to supply permanent lessons; he made in all one hundred books, consisting of canons, counsels, instructions, announcements, speeches and charges." So says a descendant of his in the Eleventh Generation in the Second Century before Christ.

Hence he has been chosen as a type of the preservation of Precedents. Of course he is also a thinker and a poet and this charm of thought and of sentiment remains with his memory.

Fortunately also for the painter there are facts about him which easily lead to such a pictorial representation of him and of his scholars as I have attempted. He taught in groves and by water and rivers, and therefore with picturesque backgrounds. Indeed one of the elegancies of Chinese records is the connection of the thinker and the landscape.

The young Confucius and three of his disciples are here represented seated upon the river bank. Confucius ponders over his annotation to the roll of manuscript stretched upon his knee.

Two of his disciples unroll the long fold of another manuscript for further comment and elucidation of the Master. The text is ancient and refers to the work of one of the early kings and heroes whom he admired and commented upon. Another younger pupil has partly unrolled a scroll, about which he intends to consult his Chief and Friend. It has inscribed upon it a few words of ancient lore which Confucius interpreted thus, "Laying on the colours follows the preparation of the plain ground;" a lesson like that of Socrates that one's duty is first to the work and not to outside influences.

Confucius is represented as young. He began teaching in his twenty-eighth year, and by his thirtieth year he had already a number of pupils and disciples about him. We have no authentic portrait of him; one of the very earliest is many centuries after him, and he is represented as an older man, as of course is the usual fate of men of celebrity who have lived long.

On the left of the picture, a servant or messenger, bowing in the traditional manner, presents a collection of manuscripts, sent to the Philosopher by some great lord, perhaps for explanation or annotation.

Alongside of Confucius is the musical instrument upon which he played before talk or discussion. It is called the "kin" and has very many stories and associations connected with it. The instrument as here depicted is much later than the time of Confucius, but it is copied from the document nearest to his time. The archæology of the case is almost impossible, there being very few pictorial works of any date near to that of the subject, and therefore the costumes have necessarily taken a much more recent form. The advice of a very learned Chinese scholar, recently returned from a long visit to China where he traced the earliest remains of Chinese history, especially as connected with literature, has guided this work.

Confucius taught in various places, and the picture represents a Chinese garden landscape made out according to Chinese precedent. By the little cascade hangs the willow which waves perpetually in the draft of the stream. The rocks are partly natural and partly artificial, so as to allow a series of natural steps, and each tree has been chosen and placed for some reason of contrast and also of symbolic meaning.

The scale of the garden landscape is very small, but simulates the effect of larger forms and shapes.

THE ADJUSTMENT OF CONFLICTING INTERESTS. The subject or rather pretext of Count Raymond of Toulouse in this imaginary action has been chosen because the story of the rulers of that race is fairly a type of the very many difficulties in the adjustment of Mediæval ideals and necessities. This line of sovereign lords had to struggle with the demands of the Church, formulated more distinctly then than before, to meet the opposing claims of their vassals or their subjects, heretical and denounced by the representatives of the Church, to meet the various possible questions of their rights as regarding their own interior claims of sovereignty; and their relations to the King whose power, gradually increasing, devoured theirs; and to meet both in policy and arms the ferocious attacks of other lords anxious to dispossess them of their properties and rights of sovereignty, now urged and now held back by the Roman Pontiff. Moreover, there is a romantic character to the troubled story of the establishment of the Inquisition and the violent excesses of Orthodox and Heretic. There is also the memory of fierce Mediæval war, so that in this picture "the figures in the story, acting within the four walls of a church, represent the organized bodies, whose chiefs and representatives meet in a form of war, wherein strict law and no longer ethical justice is the theme."

Each of these personages is, to a certain extent, opposed to the others and ready to meet any contradictory or inimical intention on their part. The rights of the Bishop, which are partly ecclesiastical and partly temporal, may be in opposition to those of each of the religious orders whose representatives stand by him. They, whatever their submission to the Bishop may be, have their claim both of religious liberty for themselves, and their obligations and duty to their Bishop. They are also either friendly or antagonistic to the temporal ruler of the city, according to what his attitude may be in matters spiritual; and they too have property which they have to guard.

The representatives of the city have the relative freedom of the city at heart, the rights of the citizens easily trenched upon by both war-lord and ecclesiastic, and they too may in the future discover manners of balancing the power of their immediate ruler by that of the sovereign lord, the King.

The picture is not meant to be strictly accurate in archæological detail, but it is sufficiently so for the question of typical representation. The moment of the story was chosen so as to allow a certain latitude of accuracy in the garments of the personages. This southern place was also chosen because of the great freedom in many matters, such as the dress of ecclesiastics; all of which would allow the artist to be less tied down than in some other choice of moment.

THE JUSTICES' CONSULTATION ROOM. In the rear of the Supreme Court Chambers is the Justices' consultation room which is a copy, except in proportion, of the Supreme Court room in Independence Hall in Philadelphia where the Declaration of Independence

THE JUSTICES' CONSULTATION ROOM

was signed. Its pure white woodwork and marble mantel-pieces, gold-framed portraits, and mahogany chairs and tables are simple and restful.

THE HOUSE OF REPRESENTATIVES. The House of Representatives, in the north wing of the building, is a semi-circular room surrounded by galleries. The ceiling is in the form of a

half dome penetrated by great arches opening into the galleries. The light enters the interior from the top and from windows in the rear of the side balconies.

The speaker's desk is in the middle of the only flat wall, and there are white Vermont marble columns on either side, while above

THE HOUSE OF REPRESENTATIVES

is a large, open arch. Where the arch leaves the square piers are two colossal figures painted by W. A. Mackay under the direction of Mr. Garnsey, after sketches by Mr. Gilbert. They are entitled "Records" and "History." The coloring of the room is very pleasing with its dusty, greyish blue, gold, ivory, green and red. Appropriate inscriptions are painted upon the arch over the speaker's desk, as they are also in the Supreme Court room, the Senate Chamber and corridors.

THE RETIRING ROOM OF THE HOUSE. But it is in the House retiring room that Mr. Garnsey has done his most attractive, though, perhaps, not most important work of decoration. It is like a room in some old Italian or French chateau of the time of Francis the First. The idea was suggested by Mr. Gilbert who made studies for it in pencil, which were elaborated and perfected in color by Mr. Garnsey.

Above a high wainscot of a dark, dull-colored oak, is a frieze resembling tapestry, which suggests a dense forest in a misty, grey light with occasional glints of sunshine, and a mass of flowers near the lower edge. Althought treated conventionally the trees and flowers can readily be recognized as characteristic of Minnesota. The ceiling is elaborately beamed, with carved soffits and brackets; the spaces between are in old blue, and the ornaments in dull gold. The mantel-piece is of Numidian marble, unpolished. The whole has a delightfully agreeable effect.

At either end of the retiring room of the House, and with entrances from the House corridors, are cloak-rooms and the offices

THE RETIRING ROOM OF THE HOUSE OF REPRESENTATIVES

of the speaker of the House, and the clerk. Upon the second floor in the west wing, is the post-office, which is reserved for the convenience of the legislators during the sessions. During the recesses it is put to use by all the occupants of the building.

The paintings in the capitol emphasize strongly the difference between Oriental and Occidental art. In the East art is made to appeal to the senses only; beauty of line, massing of lights and darks and color being of sole importance. In Western art the intellectual

idea is paramount; the concept or meaning being considered, often to the exclusion of esthetic principles.

The mural decorators of this country are on a fair way to formulate an American School of Art which will appeal to both the intellectual and esthetic sides of human nature.

INSCRIPTIONS

The many wise mottoes, which are a feature of the interior decoration, lend much to the dignity and tone of the building, and are particularly appropriate to the locality in which they are placed. Mr. Garnsey, as a part of his general scheme of mural decoration, commenced their selection, as did Mr. Gilbert, many months before the time to use them. The list was submitted to the commission for examination and revision. Those chosen are mostly from the utterances of men who have passed into history, and added to these are a few strong words from Minnesota men who have achieved national fame.

There are in all fifty-one inscriptions in different places about the building, the words of thirty-nine different authors, as follows:

STAIRCASE HALL, SECOND FLOOR, SUPREME COURT SIDE.

Justice is the idea of God, the ideal of man.—Parker.

Law is the embodiment of the moral sentiment of the people.—Blackstone.

The people's safety is the law of God.—Otis.

The absolute justice of the state, enlightened by the perfect reason of the state, that is law.—Choate.

God's laws make it easier to do right, and harder to do wrong.—Gladstone.

Laws are the very bulwarks of liberty; they define every man's rights, and defend the individual liberties of all men.—Holland.

Justice delayed is justice denied.—Gladstone.

The law is the standard and guardian of our liberty.—Clarendon.

Law can discover sin, but not remove it.—Milton.

Justice without reason is impossible.—Froude.

The science of jurisprudence, the pride of the human intellect, with all its defects, redundances and errors, is the collected reason of ages.—Burke.

Of law there can be no less acknowledged than that her seat is the bosom of God, her voice the harmony of the world.—Hooker.

Ignorance of the law excuses no man.—Selden.

The best way to get a bad law repealed is to enforce it strictly.—Lincoln.

First make him obey the law, then remove the cause that incites him to law-breaking. —Wilson.

Law is a science which employs in its theory the noblest faculties of the soul, and exerts in its practice the cardinal virtues of the heart.—Blackstone.

Justice is the constant desire and effort to render to every man his due.—Justinian.

Impartiality is the life of justice, as justice is of all good government.—Justinian.

Reason is the life of law, nay, the common law itself is nothing else but reason.—Coke.

The law is made to protect the innocent by punishing the guilty.—Webster.

To embarrass justice by a multiplicity of laws, or to hazard it by confidence in judges, are the opposite rocks on which all civil institutions have been wrecked.—Johnson.

Empires place their reliance upon sword and cannon; republics put their trust in the citizens' respect for law. If law be not sacred, a free government will not endure.—Ireland (Archbishop).

STAIRCASE HALL, SECOND FLOOR, SENATE SIDE.

The true grandeur of nations is in those qualities which constitute the true greatness of the individual.—Sumner.

Labor to keep alive in your heart that little spark of celestial fire called Conscience. —Washington.

The proper function of a government is to make it easy for the people to do good, and difficult for them to do evil.—Gladstone.

No government is respectable which is not just.—Webster.

The liberty of a people consists in being governed by laws which they have made themselves.—Cowley.

Education is a better safeguard of liberty than a standing army.—Everett.

Eternal vigilance is the price of liberty.—Jefferson.

True liberty consists in the privilege of enjoying our own rights; not in the destruction of the rights of others.—Pinckney.

If we mean to support the liberty and independence which have cost us so much blood and treasure to establish, we must drive far away the demon of party spirit and local reproach.—Washington.

Equal and exact justice to all men, of whatever state or persuasion, religious or political; peace, commerce and honest friendship with all nations, entangling alliances with none.—Jefferson.

Next in importance to freedom and justice is popular education, without which neither justice nor freedom can be permanently maintained.—Garfield.

Education is our only political safety.—H. Mann.

Let us ever remember that our interest is in concord, not conflict, and that our real eminence rests in the victories of peace, not those of war.—McKinley.

Nothing is politically right which is morally wrong.—O'Connell.

Eternal good citizenship is the price of good government.—Root.

Votes should be weighed, not counted.—Schiller.

War's legitimate object is more perfect peace.—Sherman.

To be prepared for war is one of the most effectual means of preserving peace.— Washington.

Let us have peace.—Grant.

SOUTH LUNETTE, OPPOSITE DOME, THIRD FLOOR.

The amelioration of the condition of mankind, and the increase of human happiness, ought to be the leading objects of every political institution, and the aim of every individual, according to the measure of his power, in the situation he occupies.—Hamilton.

NORTH LUNETTE, OPPOSITE DOME, THIRD FLOOR.

Liberty consists in the right of each individual to exercise the greatest freedom of action up to, and not beyond that point where it impinges upon the like exercise of freedom of action of every other man.—Davis. (C. K.)

ABOVE ENTRANCE TO SUPREME COURT, SECOND FLOOR.

Justice is the great interest of man on earth. It is the ligament which holds civilized nations together. Wherever her temple stands and so long as it is duly honored, there is a foundation for social security, general happiness, and the improvement and progress of our race.—Webster.

AROUND THE SENATE CHAMBER.

Let us develop the resources of our land, call forth its powers, build up its institutions, promote all its great interests, and see whether we also, in our day and generation, may not perform something worthy to be remembered.—Daniel Webster.

ON ARCH OVER SPEAKER'S DESK, IN THE HOUSE.

We hold these truths to be self-evident, that all men are created equal. That they are endowed by their Creator with certain inalienable rights. That among them are life, liberty, and the pursuit of happiness.—Thos. Jefferson.

No free government or the blessings of liberty can be preserved to any people but by a firm abherence to justice, moderation, temperance, frugality and virtue, and by a frequent recurrence to fundamental principles.—Patrick Henry.

Aside from the above inscriptions painted on the walls, the following have been cut nto the wood or marble, in their respective places, viz.:

OVER FIREPLACE, IN HOUSE RETIRING ROOM.

Free and fair discussion will ever be found the firmest friend of truth.—G. Campbell.

ON FIREPLACE, IN HOUSE RETIRING ROOM.

Measure not dispatch by the times of sitting, but by the advancement of business —Bacon.

INSIDE MAIN ENTRANCE TO HOUSE.

Reason is the life of law.

INSIDE SENATE, OVER DOOR CASING.

The noblest motive is the public good.

INSIDE SUPREME COURT, OVER DOOR CASING

Where law ends tyranny begins.

"When its white dome first swims into view there is a shock of surprise, then a rapidly growing delight in its pure beauty, and as one studies the building, inside and out, the surprise and the delight increase. One leaves it with regret and with the hope of return, and it takes its place in one's memory with other works of art that have made a deep impression. It is, henceforth, one of the elements of one's artistic culture."

—Mr. Kenyon Cox in the *Architectural Record* for August, 1905.

GOVERNMENT OF THE STATE

The powers of government of the State of Minnesota are divided into three distinct departments—executive, judicial and legislative.

THE EXECUTIVE DEPARTMENT

The Executive Department consists of a Governor, Lieutenant Governor, Secretary of State, Auditor, Treasurer and Attorney General who are chosen by the electors of the state. All are elected for a term of two years, with the exception of the Auditor whose term of office is four years.

THE GOVERNOR. The Governor communicates by message to each session of the legislature such information touching the state and condition of the country as he may deem expedient. He is commander-in-chief of the military and naval forces, and may call out such forces to execute the laws, suppress insurrection and repel invasion. He may require the opinion, in writing, of the principal officer in each of the executive departments, upon any subject relating to the duties of their respective offices; and he has power, in conjunction with the Board of Pardons, of which the Governor is ex officio a member, and the other members of which consist of the Attorney General and the Chief Justice of the Supreme Court, and whose powers and duties are defined and regulated by law, to grant reprieves and pardons after conviction for offenses against the state, except in cases of impeachment. He has power, by and with the advice and consent of the Senate, to appoint a state librarian and notaries public, and such other officers as may be provided by law. He has power to appoint commissioners to take the acknowledgment of deeds or other instruments in writing, to be used in the state. He has a negative upon all laws passed by the legislature, under such rules and limitations as are in the constitution prescribed. He may on extraordinary occasions convene both houses of the legislature. He takes care that the laws are faithfully executed, fills any vacancy that may occur in the office of Secretary of State, Treasurer, Auditor, Attorney General, and such other state and district offices as may be hereafter created by law, until the next annual election, and until their successors are chosen and qualified.

LIEUTENANT GOVERNOR. The Lieutenant Governor is ex officio president of the Senate, and has no other duties to perform,

except in a protracted absence of the Governor from the state he may be called to act, and in case of vacancy in the office he becomes Governor during said vacancy.

SECRETARY OF STATE. The Secretary of State is the recording officer of the state and the official custodian of official papers. All the private and public corporations of the state are recorded, and the official bonds of all county officers are filed in his office. He is the custodian of all the volumes of laws and journals and all the legislative records of whatever nature. The whole machinery of state elections and the final canvassing of votes is carried forward in his offices. The preparation of the volumes of law for publication is part of his duty, and the care and disposition of all printed executive documents of the state. For the general purposes of the office, the clerical force is an assistant secretary, who, in addition to his duties as assistant, is also commissioner of statistics; a chief clerk, one record clerk, an assistant clerk and a document clerk.

AUDITOR. The State Auditor has charge of two departments of the government, the auditing department and the land department. The auditing department keeps a record of all public accounts, audits all claims presented, and issues warrants in payment. These accounts are not only those of the state departments, but include the pay rolls of state institutions. He has charge of the tax law and prescribes the tax blanks, prepares the abstracts of taxes for the state board of equalization, makes all the drafts for state taxes, and keeps an account of the same, and is required to make detailed and exhaustive reports of the affairs of his office to the legislature, and for the performance of these duties he employs a deputy and six clerks.

In the land department, of which the auditor is chief, he has the assistance of four clerks specially detailed. The duties of this department are the care and sale of school, university, agricultural, college and swamp lands, and the sale of grass, cranberries and maple sugar; the leasing of mineral lands; and the making out and recording of all deeds and conveyances for the disposition of lands, besides keeping a classified account of all money transactions connected with these lands.

TREASURER. The Treasurer is the receiving and disbursing officer of the state, and has the assistance of a deputy treasurer, three clerks and a stenographer to aid in the duties of the office. His duties are defined by law to keep an accurate account of the receipts and disbursements of the treasury, specifying the names of persons

from whom received, to whom paid, on what account the same is received and paid out, and the time of such receipt and payment. And for all payments into the state treasury by county treasurers he issues two receipts, one to the treasurer and the other to the county auditor.

ATTORNEY GENERAL. The Attorney General is the legal adviser of all the departments of state, and counsel for the state or departments in all suits at law; he prosecutes all official bonds of delinquent offices; prepares all forms of contracts; receives reports of criminal actions in all the counties of the state from the county attorneys, and makes a biennial report to the legislature. The force in the office consists of three assistant attorney generals, a clerk and a stenographer.

THE JUDICIARY

The judicial power of the state is vested in a supreme court, district courts, courts of probate, justices of the peace, and such other courts, inferior to the supreme court, as the legislature may from time to time establish by a two-thirds vote.

THE SUPREME COURT. The Supreme Court consists of one chief justice and four associate justices. It has original jurisdiction in such remedial cases as may be prescribed by law, and appellate jurisdiction in all cases, both in law and equity, but there are no trials by jury in said court. It holds one or more terms in each year, as the legislature may direct, at the seat of government, and the legislature may provide, by a two-thirds vote, that one term in each year shall be held in each or any judicial district. It is the duty of such court to appoint a reporter of its decisions. There is chosen, by the qualified electors of the state, one clerk of the Supreme Court, who holds his office for the term of four years, and until his successor is duly elected and qualified; the judges of the Supreme Court, or a majority of them, have the power to fill any vacancy in the office of clerk of the Supreme Court until an election can be regularly held.

The judges of the Supreme Court are elected by the electors of the state at large, their term of office is six years, and until their successors are elected and qualified.

THE LEGISLATIVE DEPARTMENT

The legislature consists of the Senate and House of Representatives, which meet biennially, at such time as is prescribed by law;

no session can exceed the term of ninety legislative days, and no new bill can be introduced in either branch, except on the written request of the Governor, during the last twenty days of such sessions, except the attention of the legislature be called to some important matter of general interest by a special message from the Governor.

The number of members who compose the Senate and House of Representatives is prescribed by law, but the representatives in the Senate must never exceed one member for every 5,000 inhabitants, and in the House of Representatives one member for every 2,000 inhabitants.

The House of Representatives elects its presiding officer and the Senate and House of Representatives may elect such other officers as may be provided by law; they must keep journals of their proceedings and from time to time publish the same, and the yeas and nays, when taken on any question, must be entered on such journals.

Every bill which has passed the Senate and House of Representatives, in conformity to the rules of each house and the joint rules of the two houses, must, before it becomes a law, be presented to the Governor of the state. If he approve, he signs and deposits it in the office of the Secretary of State for preservation, and notifies the House where it originated of the fact. But if not, he returns it, with his objections, to the House in which it originated; when such objections are entered at large on the journal of the same, the House proceeds to reconsider the bill. If, after such reconsideration, two-thirds of that house agrees to pass the bill, it is sent, together with the objections, to the other House, by which it is likewise reconsidered; and if it be approved by two-thirds of that House, it becomes a law. If any bill is not returned by the Governor within three days (Sundays excepted) after it has been presented to him, the same becomes a law in like manner as if he had signed it, unless the legislature, by adjournment within that time, prevents its return; in which case it does not become a law. The Governor may approve, sign and file in the office of the Secretary of State, within three days after the adjournment of the legislature, any act passed during the last three days of the session, and the same becomes a law.

THE APPOINTIVE OFFICES

ADJUTANT GENERAL. The Adjutant General is the executive officer of the department and the custodian of all records relat-

ing to the National Guard and to the regiments furnished by this state during the Civil and Spanish wars. Under the commander-in-chief he has general supervision and control of the military forces of this state and of all military property.

It is also the duty of the Adjutant General to act as claim agent, without pay or compensation, for all citizens of this state having claims against the government of the United States for pensions, bounty, arrears of pay, etc., arising out of military service for the national government. He also prosecutes the claims of the State of Minnesota against the national government for expenses incurred during the Spanish-American war.

ART SOCIETY. The Minnesota State Art Society came into existence in 1903 under the General Laws of Minnesota of that year.

It originated from a deep-seated sense of need concerning the education of all the people of the state, so that in time they would come to have an intelligent interest in the fine arts and an appreciation of art handicraft as applied to the manufacture of things beautiful and at the same time useful. Its object is to advance the interests of the fine arts, to develop the influence of art in education and to foster the introduction of art in the manufactures.

To accomplish these objects it is the duty of this society to arrange exhibitions of art and art handicraft, prepare courses of popular lectures on art and kindred subjects, to award prizes and to acquire works of art and artistic manufacture for a permanent collection, to become the property of the State Art Society.

The law provides for the creation of a governing board consisting of nine members, seven of whom are appointed by the governor. Of these appointees four are artists or connoisseurs of art, one an architect, one a prominent educator and one a manufacturer. The Governor of the state and the president of the University of Minnesota are ex officio members of the board. All members serve without compensation.

The society has begun the collection of artistic photographs of noted pictures in European galleries, and of Japanese prints.

Endorsements of the work of the society have come, not from the State of Minnesota alone, but also from the metropolitan art centers of the East.

The Minnesota State Art Society hopes to do for the fine arts and art handicraft of Minnesota what its beautiful capitol is silently but effectively doing for the proper appreciation and development of art in the state.

BOARD OF CONTROL. In 1901 the Governor was empowered to appoint a Board of Control of State Institutions consisting of three members. This board was established to take the place and was charged with the duties of a large number of boards which were abolished. It was also given the financial management of the following named institutions where the former boards were continued in charge of the educational work, viz., the State University, the State Normal Schools, the State Public School at Owatonna, the School for the Blind and the School for the Deaf.

In addition to the general control of the public institutions above named, the board, as successor to the Board of Corrections and Charities, has charge of the examination and approval of plans for jails and lockups; their inspection and condemnation; the deportation of non-resident dependents; the regulation of the importation of juvenile dependents; the appointment of probation officers, and various other matters not necessary here to enumerate. It has also the duty of passing upon applications for paroles and discharges from the State Reformatory, the paroling of prisoners from the State Prison and the paroling of inmates from the State Training School, as well as the general supervision of all paroled inmates of said institutions.

Incidental to its general powers, the Board of Control has charge of the construction of all the buildings and betterments of all the foregoing institutions.

BOARD OF HEALTH. The Board of Health is concerned with the investigation of the causes of infectious diseases of human beings. Prior to 1903, when the Live Stock Sanitary Board was organized, their work in research included the diseases of the lower animals.

BUREAU OF LABOR. In 1887 the Minnesota Legislature passed an act establishing a State Bureau of Labor. This law provides that the commissioner shall collect information upon the subject of labor, its relation to capital, the hours of labor, and the earnings of laboring men and women, setting forth the best means of promoting the social, intellectual and moral prosperity of the laboring classes; that he shall, through the police power conferred upon the factory inspectors, enforce all laws enacted for the protection of the wage earners; that he shall biennially make a report to the members of the legislature of all information by him collected and collated, together with such recommendation as he may deem calculated to promote the efficiency of the bureau.

Quite an extensive library has been collected by the department, composed principally of the annual and biennial reports of the bureaus from the other states as well as from foreign countries.

BUREAU OF PUBLIC PRINTING. The public printing for the State of Minnesota is under the control of commissioners of printing, comprising the Secretary of State, State Auditor and State Treasurer. Biennially the commissioners elect a superintendent of printing, whose duty it is to receive orders for all the printing, binding, and manufacture of blank books for the various departments of the state; to place the same with contractors for the respective classes of printing; to supervise the work; to receive and audit accounts of contractors, and to issue orders in settlement therefor, and to keep an account of printing and binding with contractors, and the various state departments.

The public printing is divided into five classes, and let by the commissioners of printing by contract to the lowest bidder, sufficient bonds being required of contractors for faithful performance of the work.

CAPITOL COMMISSION. The State Legislature of 1893 authorized the appointment of a Capitol Commission to procure a site for and to construct a new capitol. This board of seven men consisting of H. W. Lamberton, Edgar Weaver, George A. Du Toit, Channing Seabury, John DeLaittre, Charles H. Graves and E. E. Corliss, with Mr. Seabury as chairman, chose Mr. Cass Gilbert as architect, and in unison they worked indefatigably to give to Minnesota a structure which would be a credit to the prosperous state. The so-called New Capitol now stands as evidence of their unselfish and successful efforts. After the opening of the building they occupied rooms on the east side of the north corridor upon the first floor. Their task being completed in the early spring of 1907 the commissioners handed in their last report to the Governor, and soon afterwards disbanded.

DAIRY AND FOOD COMMISSION. The great advancement of dairying in Minnesota of late years has been quite phenomenal, and the expansion along those lines has equaled, if not exceeded, that of any state of the Union. It is gratifying to note that no state produces butter of superior quality, and the milk supply of the great commercial centers of the state, St. Paul, Minneapolis and Duluth, has received the solicitous consideration of the commission. This work has resulted in a betterment of quality, and greater improvements are hoped for under a continued rigid enforcement of the laws.

To guard the public health and protect the masses in the purchase of food products, the department has been vigilant in gathering and analyzing thousands of samples yearly.

FARMERS' INSTITUTES. The work of the State Farmers' Institutes has been carried on for many years. The government is vested in a board of administration. This board consists of six members, three of whom are chosen from the Board of Regents of the State University, and the other three are the presidents of the State Agricultural Society, the State Horticultural Society and the State Dairymen's Association.

The sole aim of the institutes is to spread among the farmers such information as will be helpful to them in the work of agriculture. This information covers all phases of farm life. In selecting the various members of the institute corps it is the aim of the administration to secure the best practical instructors. No one is ever chosen as a speaker for the institute platform unless he is recognized as an expert in his particular work.

The institutes are largely held during the winter months, commencing with some date in November and closing about the middle of March.

Diversified farming has come to be an important factor in the agriculture of the state since the time that the Farmers' Institute made its beginning. Horticulture has also been rapidly advanced by the continued efforts of the institutes and the State Horticultural Society. Great good has come to Minnesota from the active cooperation of all branches of her agricultural education. The agricultural department of the University, the State Farm School, the Dairymen's Association, the State Agricultural Society, the Horticultural Society, the Forestry Association and the State Farmers' Institutes work without friction and with mutual assistance to the end that the agricultural conditions of Minnesota may be advanced.

FORESTRY DEPARTMENT. The act of April 18, 1895, "To provide for the protection of forests of this state and for the prevention and suppression of forest and prairie fires" constituted the State Auditor as Forest Commissioner (without additional pay) and authorized him to appoint a deputy to represent his authority and to be known as Chief Fire Warden. The supervisors of towns, mayors of cities and presidents of village councils are constituted fire wardens of their respective towns, cities and villages, and the Chief Fire Warden may appoint fire wardens in unorganized territory. Fire wardens are to take precautions to prevent the setting of forest and prairie fires, and to post warning notices.

The Chief Fire Warden is acting Forest Commissioner, and his chief duty is to enforce the fire warden law.

The act of April 13, 1899, "To encourage the growth and preservation of forests and to create boards and forest reserves and to appropriate money therefor," provided for the "Minnesota State Forestry Board" of nine members, serving without pay, and to be constituted as follows: The person who for the time being is Chief Fire Warden as ex officio, the person who for the time being occupies the chair of horticulture in the University of Minnesota as ex officio; three persons to be recommended by the regents of the University; four others to be recommended as follows: One by the State Forestry Association, one by the management of the State Agricultural Society, one by the State Horticultural Society, and one by the State Game and Fish Commission.

All such tracts of land as shall be set apart from any state lands by the legislature for forestry purposes, or which shall be granted to the state for forestry purposes, are designated by the act as "Forest Reserves," and their management is confided to the State Forestry Board. The board shall ascertain the best method of reforesting cut-over and denuded lands, of administering the forests on forestry principles and the general conservation of the tracts around the head-waters and on the watersheds of the water courses of the state; it shall make reports of its doings, conclusions and recommendations to each session of the legislature, and from time to time publish for popular distribution such of its conclusions and recommendations as may be of immediate public interest.

GAME AND FISH COMMISSION. The game and fish of Minnesota have made her famous all over the United States. There is not a citizen in any state in the Union who pays attention to game and fish who does not know of Minnesota, with her running streams and ten thousand lakes, teeming with the choicest kinds of fish, from the speckled brook trout to the lordly muscallonge. Two hatcheries for the propagation of fish are maintained in Minnesota; one is located in the eastern part of St. Paul, near the historic Indian Mounds, and another at Glenwood, Pope county.

The game supply is of equal importance, for Minnesota has the finest large and small game hunting of any state in the Union. The legislature has adopted stringent laws for the protection of game birds and animals. The prairie chicken will disappear as civilization advances, but the quail will remain, and just now there is being introduced into Minnesota the ring-neck pheasant, which is a cross between the English and Chinese pheasants—a game bird of very fine plumage

and which, like the quail, is a great insect destroyer. The aquatic fowl, since spring shooting has been abolished, are on the increase, and with just and wise laws for the protection of these birds in the spring, during the mating season, Minnesota will enjoy the benefits of increased flights in the fall.

It is the aim of the present game and fish commission to preserve the game and fish of the state for the future citizens. On every hand is seen the effects of destruction by man when not restrained. We have seen our wild pigeon disappear, and the buffalo almost wiped off the face of the earth. The forests are also fast disappearing. With wise laws and suitable protection we can save these for all time.

GRAND ARMY OF THE REPUBLIC. The state headquarters of the G. A. R. are in the south corridor of the west wing upon the third floor.

HIGHWAY COMMISSION. The Highway Commission was appointed by the Governor in January, 1906, and consists of three members from various districts.

The legislature of 1905 made provision for the levying of a one-twentieth of a mill annual tax, and for money from the internal improvement land funds to be turned over to the commission for the purpose of having it divided among the different counties of the state to aid in building state roads. The basis upon which the commission has done this is by taking an average of the area, the road mileage, and the assessed valuation of each county, and giving in proportion to this average.

A county can avail itself of the state aid by act of the county board in establishing a state road or bridge; after such is accomplished the commission pays one-third of the cost of the road and the county the remaining two-thirds. The road is built by contract let by the county board under the supervision of the State Engineer.

The commission conducts an educational campaign for good roads by means of lectures, founding of good roads associations and by distributing bulletins on construction and maintenance of earth roads. The result is towards the betterment of the roads throughout the state.

HISTORICAL SOCIETY. The Minnesota Historical Society was organized under an act passed by the first session of the territorial legislature, in 1849, and is therefore the oldest institution in the state. Its objects are the collection, preservation and publication of materials relating to the history of the state and the development of its resources; the collection of biographical sketches and

portraits of its pioneers and prominent citizens; the recording of their work in settling the state and building up its towns, cities and institutions; the preserving of accounts of its Indian tribes; the gathering of a museum of articles illustrative of the conditions of the settlement and later history of Minnesota, of the aboriginal people who built the thousands of prehistoric mounds in this state, and of the tribes who were living here when the first white men reached this region; the collecting of and maintaining for the use of the public a reference library of books, pamphlets, maps and manuscripts on the local and general history, resources and development of Minnesota, of the United States and the world, and the promotion of the knowledge of these subjects among the citizens of the state.

The library is now one of the largest and most valuable in the Northwest, and deserves a visit from every citizen interested in the diffusion of knowledge. It has the full series of the United States government publications, and in the newspaper department the society has files of all papers that have been and are being published in Minnesota. The extensive newspaper collection is kept in a fireproof vault. It is accessible to all who wish to consult it, and is so arranged that any paper of any date can be readily found. All the collections are free to the public for use and consultation, although books are not loaned from the library.

Membership in the society is open to any citizen interested in its objects. The executive council comprises thirty, who are chosen from this membership, and according to a statute of the state, the Governor, Lieutenant Governor and the four other elective officers of the executive departments of the state government, are ex officio councilors. The officers of the society are elected by the council for three years.

INSURANCE COMMISSIONER. Minnesota was one of the first states in the Union to place upon its statute books a general insurance code creating an independent insurance department, said law being enacted in 1872, and it provided for the appointment of a commissioner, clothed with power to enforce such laws respecting the business transactions of the various insurance companies operating in the state. Such supervision has afforded to the citizens of the state, since the creation of this department, substantial protection against the operations of irresponsible Minnesota companies, as well as those of other states, as only through strict compliance with all the laws, especially with respect to financial security, were corporations transacting an insurance business permitted to assume obligations involving indemnities arising through the various casual-

ties or contingencies stipulated under their policy contracts issued to the residents of Minnesota.

Of the tax heretofore collected from fire insurance companies, on account of fire premiums received in towns having fire departments, one-half has been turned over to the respective towns in question for the support and relief of injured or disabled firemen, or their families, in case of the existence of a duly incorporated relief association, or, in the absence of such an organization, for the direct maintenance of the fire department. Through the enactment of a law in 1903 a full two per cent, or practically the entire amount of such tax, will hereafter be received by the respective fire department towns for the purposes above cited, which disbursement will hereafter be practically double the amount heretofore received.

A remarkable growth in the state of the insurance business since the original enactment of the insurance code is duly noted from year to year.

LAW LIBRARY. The State Library is designed to be a comprehensive and fairly complete collection of books on the subject of law and legislation. As a "working library" it now ranks with the best in the country, and if conducted along the lines that are now being developed, it will eventually, in every way, compare favorably with the best and oldest state libraries.

The librarian is appointed by the Governor and he in turn appoints his assistant. The judges of the Supreme Court exercise a general supervision over the library and direct the purchase of books and prescribe rules governing the library. The Supreme Court and practicing attorneys of this state make use of the library to a very great extent; next to these come the members of the legislature and the state officers.

MILITARY STOREKEEPER. The Military Storekeeper is the armorer and ordnance officer of the state, and he keeps in order the arms and other public property necessarily connected with the ordnance department.

OIL INSPECTOR. The State Inspector of illuminating oils is appointed by the Governor for a period of two years. All inspection fees collected are turned into the state treasury. The inspector may appoint one deputy in each county and two deputies in each of the counties of Ramsey and Hennepin.

PUBLIC EXAMINER. The office of Public Examiner was created in 1878 by the appointment, to be made by the Governor for the term of three years, of a competent person, who shall be a skillful accountant and well versed as an expert in the theory and

practice of bookkeeping. The law gives him almost unlimited power in the examination of the accounts of public officers of state and county. With reference to county officers, it is his duty to enforce a correct and uniform system of bookkeeping by auditors and treasurers, so as to insure the thorough supervision and safety of the public funds. The Public Examiner has authority, without prior notice, to visit each of the banking, savings and other moneyed corporations created under the laws of this state, and thoroughly examine into their affairs and ascertain their financial condition at least once in each year. It shall be his duty to carefully inspect and verify the validity and amount of securities and assets held by such institutions, examine into the validity of the mortgages held by savings banks, and see that the same are duly recorded, and ascertain the nature and amount of any discount of other banking transactions which he may deem foreign to the legitimate and lawful purposes of savings institutions.

The legislature of 1891 imposed additional duties upon this officer in the examination of building and loan associations, giving him the same power and authority as conferred upon him over banks and other moneyed corporations.

The law also requires him to ascertain the financial standing of all bondsmen of state and county officials, and to pass upon the sufficiency of such bonds.

PUBLIC INSTRUCTION. The Department of Public Instruction consists of the superintendent and assistant superintendent, and has general charge and direction over all the public schools in the state.

The superintendent is a member of the Board of Regents, State Normal School Board, High School Board, Public School Library Commission, State Public Library Commission, and the Board of Directors of the Institutes for Defectives. He meets with county superintendents and school officers, to give advice and direction as to the conduct and management, particularly of rural schools. Under his direction the examinations for teachers' certificates are held, the questions being prepared under his direction and the examination papers graded and certificates issued through his office. He designates teachers' training schools, and appoints the instructors. He passes upon the applications for special state aid to semi-graded and rural schools and distributes annually the aid to these schools. He reports biennially to the Governor on the conditions and progress of the public schools in the state, and makes recommendations for changes in the school laws with reference to school supervision.

PUBLIC LIBRARY COMMISSION. The Public Library Commission is composed of the president of the University, the Superintendent of Public Instruction, the Secretary of the Historical Society, each ex officio, and two other members appointed by the Governor. The executive officers appointed by this board are (1) the secretary, who is responsible for the administration of the commission and supervises the extension work; and (2) the librarian of the Department of Traveling Libraries.

The purpose of the commission, as expressed in the law, is (1) to give "advice and instruction to the managers of any public library, and to the trustees of any village, town or community upon any matter pertaining to the organization, maintenance, or administration of libraries, and to assist, by counsel and encouragement, in the formation of libraries where none exist, or in improving those already established," and (2) to maintain a "state circulating library from which any town, village, or community may borrow books."

By virtue of her office, the secretary makes personal visits to confer with librarians and trustees, to become acquainted with library conditions, to make public addresses on library work, and to give practical assistance to librarians in organizing and cataloging.

The general traveling libraries are loaned for six months to small towns and rural communities upon application of ten taxpayers, and to a public library upon application of the board of directors at a nominal fee to cover transportation. In addition, this free circulating library reaches out to every interest within the state. From a general collection not included in the fixed traveling libraries books are sent out as follows: Home libraries for families in isolated communities; study libraries for women's clubs; juvenile libraries for public libraries; foreign books in the Norwegian, Swedish, German, Finnish and French languages; and home science libraries loaned to Women's Auxiliaries of Farmers' Institutes.

A summer school for library training is held at the State University under the direction of the commission. A six-weeks' course in library methods is given to assist those holding library positions in the state.

RAILROAD AND WAREHOUSE COMMISSION. The first legislation enacted in Minnesota for the regulation of railroads was the act providing for a railroad commissioner, approved March 4, 1871. This act provided for one commissioner to be appointed by the Governor. The term of office was fixed at two years.

After a number of changes a law was enacted March 7, 1887, which was amended in 1891, whereby the Board of Railroad and

Warehouse Commissioners was given further power with reference to railroads, increasing its general power and authority; it provided that the commission should be non-partisan and be appointed by the Governor; the term of office was made three years; the first board to be appointed in January, 1889; one member for each year, one for two years and one for three years; thereafter appointments to be for three-year periods.

The legislature of 1899 changed the Board of Railroad and Warehouse Commissioners from an appointive to an elective one, providing that after the first election the term should be fixed at four years.

During the course of each year hundreds of complaints and requests are disposed of, involving rate questions, train service, erecting stations, improving station service, securing side tracks, elevator sites, platforms, and other matters of a miscellaneous character, embracing every conceivable question or grievance that may arise between the people and the common carriers. While all these require time and careful investigation before they can be properly disposed of, fully eighty per cent of them are adjusted and, for the most part, satisfactorily, without the necessity of a formal hearing.

Considerable litigation of much importance pertaining to railroad questions has been brought to a successful conclusion, and the decisions of the commission in the many important cases disposed of in the past few years have, without exception, been affirmed by the courts of last resort whenever appeals have been taken by the railroad companies.

BRIEF HISTORY OF THE STATE

EARLY HISTORY. When LaSalle, in searching for a short route from Canada to China, conceived the vast project of extending the French power throughout the Mississippi valley, he despatched Hennepin with a companion to explore the upper Mississippi. These men were taken prisoners by the Indians near Mille Lacs, and later were liberated. On their way down the river they came upon St. Anthony Falls (1680) which the priest named after his patron saint.

The greater part of what is now the State of Minnesota ("Min-i-so-ta," meaning sky-colored water, applied to the stream by the Dakota Indians) was then included in the territory claimed by France, and which, in 1803, was ceded to the United States in the so-called Louisiana Purchase. The remainder of the state, which comprised the northeastern part, lying east of the Mississippi river, formed part of the country surrendered by Great Britain in the treaty of 1783 at the end of the Revolutionary War.

In 1805 a grant of land nine miles square, at the confluence of the Mississippi and the Minnesota rivers, was obtained from the Sioux Indians, and a military camp was established which resulted in the erection of Fort Snelling, fifteen years later. This became a permanent army post, and steamboats made it the objective point of one or two trips annually, for many years.

Wisconsin Territory was organized in 1836, and it comprised all the territory west of Lake Michigan to the Mississippi river, and north of Illinois; but on its admission to the Union in 1848 Congress decreed that the western boundary should extend from the Mississippi river to Lake Superior on the line of the St. Croix river, and in direct line to the mouth of the St. Louis river.

ORGANIZATION OF MINNESOTA TERRITORY. Steps were immediately taken in St. Paul towards organizing Minnesota Territory, which would include the land between the Mississippi and the St. Croix rivers. About this time Henry H. Sibley, who had been a resident of Mendota, near Fort Snelling, was chosen delegate to Congress from the Wisconsin Territory. It was with difficulty that he obtained his seat, but he succeeded with the help of Henry M. Rice in securing the passage of the act organizing Minnesota Territory, with St. Paul as the capital, the boundaries

being as they now stand. The bill became a law on March 3, 1849, the news reaching St. Paul by steamboat on April 9th.

FIRST TERRITORIAL GOVERNOR. The Hon. Alexander Ramsey was appointed first territorial governor by President Taylor in the spring of 1849, and on September 3 the first territorial legislature convened in St. Paul, when counties were established and a code of laws was enacted.

At the second session of the territorial assembly, which was held in the Rice building in January, 1851, the capital was permanently located in St. Paul, the university in St. Anthony (now East Minneapolis), and the penitentiary in Stillwater. A commission of five members was appointed to find a suitable site, centrally located, for the state house. Three offers of land were made, and that of Charles Bazille being considered the most advantageous, was accepted. It consisted of the block bounded by Tenth, Cedar, Market and Wabasha streets, where the "old capitol" stands at present.

SAINT PAUL INCORPORATED. The third legislature, in 1852, found quarters in a building on Third street, below Jackson. A two-story brick building at Third and Minnesota streets was utilized as a meeting place of the fourth legislature in 1853, and the fifth assembly convened in 1854 in the first capitol. In the same year, St. Paul was incorporated, and David Olmstead was elected mayor.

MINNESOTA ADMITTED. Minnesota was admitted into the Union May 11, 1858, and Hon. Henry H. Sibley was elected first governor of the state.

FIRST CAPITOL. The first capitol, which had been remodeled, took fire during an evening session of the legislature, and was completely destroyed March 1, 1881.

SECOND CAPITOL. The second capitol, built upon the site of the first, was opened January 4, 1883.

APPOINTMENT OF A COMMISSION. In 1893 the state legislature authorized the appointment of a capitol commission to select a site for and to construct a new capitol, and provided a tax of two-tenths of a mill for ten years to pay for the site and erection of a building. The commissioners appointed by Governor Knute Nelson to take charge of the work for the state were: Channing Seabury of St. Paul, chairman; H. W. Lamberton of Winona; George A. Du Toit of Chaska; C. H. Graves of Duluth; E. E. Corliss of Fergus Falls; John DeLaittre of Minneapolis and James McHench of Fairmont, who died April 27, 1895, and was succeeded by Daniel Shell

of Worthington; on his resignation Edgar Weaver of Mankato was appointed. Mr H. W. Lamberton died December 31, 1905, and was succeeded by John Ludwig of Winona, who died September 21, 1906, and was succeeded by H. M. Lamberton of Winona. Frank E. Hanson of St. Paul was elected secretary of the commission.

Edmund M. Wheelright of Boston and Henry Ives Cobb of Chicago were employed by the board as experts to judge of the designs submitted in the first competition, and Mr. Wheelright acted alone in the second competition. His choice of the design by Cass Gilbert of St. Paul was adopted by the board.

THIRD CAPITOL. Mr. Seabury as chairman of the commission, broke the first ground for the new capitol on May 6, 1896, and the event was witnessed by a large gathering of citizens. In 1902 he added the finishing touch by laying the last gold leaf upon the extreme top of the ball which surmounts the structure.

The corner-stone was laid July 27, 1898, by Hon. Alexander Ramsey, the first territorial governor of Minnesota, and Senator Cushman K. Davis made the address. Archbishop Ireland and Bishop Gilbert took part in the ceremonies, and among those present was Mr. A. L. Larpenteur, who made the original entry of the land, and thereby held the first title under the government. The building was first occupied by the legislative assembly on January 3, 1905, His Excellency, Governor John A. Johnson, being the first governor inaugurated therein. Governor Johnson also enjoys the further distinction of being the first governor of Minnesota who was born within the state.

KEYSTONE OF ARCH, MAIN PORTAL

THE GOVERNORS OF MINNESOTA

TERRITORIAL

Alexander Ramsey	June	1, 1849,	to	May	15, 1853
Willis A. Gorman	May	15, 1853,	to	April	23, 1857
Samuel Medary	April	23, 1857,	to	May	24, 1858

STATE

Henry H. Sibley	May	24, 1858,	to	January	2, 1860
Alexander Ramsey	January	2, 1860,	to	July	10, 1863
Henry A. Swift	July	10, 1863,	to	January	11, 1864
Stephen Miller	January	11, 1864,	to	January	8, 1866
William R. Marshall	January	8, 1866,	to	January	9, 1870
Horace Austin	January	9, 1870,	to	January	7, 1874
Cushman K. Davis	January	7, 1874,	to	January	7, 1876
John S. Pillsbury	January	7, 1876,	to	January	10, 1882
Lucius F. Hubbard	January	10, 1882,	to	January	5, 1887
A. R. McGill	January	5, 1887,	to	January	9, 1889
William R. Merriam	January	9, 1889,	to	January	4, 1893
Knute Nelson	January	4, 1893,	to	January	31, 1895
David M. Clough	January	31, 1895,	to	January	2, 1899
John Lind	January	2, 1899,	to	January	7, 1901
Samuel R. Van Sant	January	7, 1901,	to	January	4, 1905
John A. Johnson	January	4, 1905,	to	January	4, 1909

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